

SCHUBERT CYCLE

SIX CONCERTS OF THE MUSIC OF
FRANZ SCHUBERT (1797-1828)

THIRD CONCERT

SOUTH MOUNTAIN QUARTET

KATHLEEN PARLOW, *Violin*
EDWIN IDELER, *Violin*

CONRAD HELD, *Viola*
WILLEM WILLEKE, *Violoncello*

ASSISTED BY

GUNNAR JOHANSEN, *Piano*

HENRY WOEMPNER, *Flute*

ROBERT MAAS, *Violoncello*

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UNIVERSITY OF CALIFORNIA
WHEELER HALL AUDITORIUM
THURSDAY AFTERNOON AT 2:30 O'CLOCK
JUNE 18, 1936

INTRODUCTION

"He was, as Liszt so finely said, 'le musicien le plus poète que jamais'—the most poetical musician that ever was; and the main characteristics of his music will always be its vivid personality, fullness and poetry."

—GROVE.

PROGRAM

I. Quartet in A minor (1824)

Allegro ma non troppo

Andante

Menuetto (allegretto)

Allegretto moderato

Of all Schubert's chamber music, the Quartet in A minor is perhaps the loveliest and clearest work. In form and contrapuntally, it is Mozartean; harmonically, it foreshadows Chopin, Liszt and even Richard Strauss—remark the whispered progressions of the diminished seventh chords in the development section of the first movement, or the astonishing descent to C sharp in the Menuetto. Schubert again used his favorite Rosamunde theme for a principal subject in the Andante, and in the last movement followed his predilection for the rhythm of five bars.—E.

II. Introduction, Theme and Variations in E minor (1824)

(For pianoforte and flute)

One smiles at the opening of the Introduction and Variations. Here are the somber fervent chords of the song "Death and the Maiden" and of the D minor Quartet accompanied by the rhythmic figure—a quarter note followed by two eighths—which might be called Schubert's *leitmotiv*. The Variations, which are on the theme of his song "Trock'ne Blumen" are decorative in character. Schubert does not appear to have grasped the deeper significance of variation form. He used it, but his art—unlike that of Beethoven, Schumann, and Brahms—was not motivated by it.—E.

INTERMISSION

III. Quintet in C major (1828)

(For two violins, viola and two violoncellos)

Allegro ma non troppo

Adagio

Scherzo (presto)—Trio sostenuto

Allegretto (piu presto)

... "from the lyrical and dramatic point of view, nothing so ideally perfect has ever been written for strings as this inexpressibly lovely work. It has not the epic quality of Beethoven, but of the purely human appeal of this lovely music I am able to give a convincing instance. I have known four musicians, all greatly experienced in this class of music, and none in the least inclined by disposition to sentimentality, who with strange unanimity expressed the feeling that, were they fated in their last hours to listen to some lovely strain, this would be the music of their election."—COBBETT.

"The fact that this marvellous work did not become known until twenty-two years after the composer's death, and that many more years had to elapse before it achieved real popularity and general admiration, is perhaps due not to a mere unhappy accident, but to an inevitable law of evolution. Indeed the work was far beyond the understanding of Schubert's contemporaries in its boldness of construction, in its ingenious modulations and in the breadth—not 'length'—of its conception which was the logical outcome of its characteristic thematic structure. In view of such qualities the following verdict of Joseph Joachim is not surprising: 'Yesterday I played through the Quintet of Schubert. Much of it is quite wonderful, full of genuine sentiment, and so individual in sound; yet, alas! the whole thing is not satisfying. Beyond all bounds and without any sense for beauty in the contrasts.' This verdict, to be sure, did not prevent the great violinist from making the Quintet one of his most cherished and most frequently played favourite compositions."—WIENER PHILHARMONISCHER VERLAG.

"Such melodies [as the second theme of the Quintet] must have been divinely created in the original Seven Days of Genesis and laid aside, hidden, perfect, to be discovered in his time by Schubert."—OSCAR WEIL.

STEINWAY PIANO USED

Fourth Concert, THURSDAY, JUNE 25, 1936

- I. Forellen Quintet, A major, Opus 114 (for Pianoforte, Violin, Viola, Violoncello, Double Bass)
 - II. Fantasie, C major, Opus 159 (for Pianoforte and Violin)
 - III. Octet, F major, Opus 166 (for two Violins, Viola, Violoncello, Double Bass, Clarinet, Bassoon, French Horn)
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Fifth Concert, THURSDAY, JULY 2, 1936

- I. Trio Sonata, B flat major, (for Pianoforte, Violin, Violoncello)
 - II. a. Nocturne, E flat major, Opus 148 (for Pianoforte, Violin, Violoncello)
b. Duo, A major, Opus 162 (for Pianoforte and Violin)
 - III. Trio, E flat major, Opus 100 (for Pianoforte, Violin, Violoncello)
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Sixth Concert, THURSDAY, JULY 9, 1936

- I. Twelve songs from the Winterreise Cycle, Opus 89
- II. Das Wandern, Ihr Bild, An die Laute, Die Liebe hat Gelogen, Die Forelle
- III. Die Stadt, Wohin, Der Jüngling an der Quelle, Der Doppelgänger, Der Erlkönig